

FILM and TV TECHNICIAN



The League of Gentlemen

THE LONELY
WRITER

PORTABLE LIGHTING
EQUIPMENT

TRADE UNION
WEEK

JUNE 1960

Association of Cinematograph, Television and allied Technicians

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Guide to British Film

THE WITNESS

Year of Production: 1959.
Studio: Merton Park.
Laboratory: Rank.
Producing Company: Anglo-Guild Productions.
Producer: Jack Greenwood.
Stars: Greta Gynt, Russell Napier, Dermot Walsh.
Director: Geoffrey Muller.
Screenplay: Julian Bond.
Camera Department: Lighting Cameraman, John Wiles; Camera Operator, Alfred Hicks; 1st Camera Assistant (Focus), Peter Jessop; Other Camera Assistant, Robin Browne.
Sound Department: Recordist (Mixer), Sidney Rider; Sound Camera Operator, Arthur Vincent; Boom Operator, Tom Ofter; Other Assistant, David Dowsett; Dubbing Crew, Ronald Abbot, Leonard Hebburn, Peter Woods, Fred Grant.
Art Department: Art Director, Wilfred Arnold; Draughtsman, Bill Holmes.
Editing Department: Editor, Geoffrey Muller; 1st Assistant, Brian Elanor; Other Assistant, Keith Hockler; Dubbing Editor, Derek Holding.
Production Department: Production Manager, Jim O'Connell; 1st Assistant Director, Bill Shure; 2nd Assistant Director, Neill Miller; 3rd Assistant Director, Michael Stevenson; Continuity, Marjorie Owens; Casting Director, Ronald Curtis.
Stills Department: Still Cameraman, Frank Otley.

★

CITY OF THE DEAD

Year of Production: 1959.
Studio: Shepperton.
Laboratory: Technicolor.
Production Company: Vulcan Film Productions Ltd.
Producer: Donald Taylor.
Stars: Christopher Lee, Patricia Jessel, Betta St. John, Dennis Lotis, Venetia Stevenson, Valentine Dyall, Tom Naylor.
Director: John Moxey.
Screenplay: George Baxt.
Camera Department: Lighting Cameraman, Desmond Dickinson; Camera Operator, Jack Atcheler; 1st Camera Assistant (Focus), Ronald Fox-Rogers; Other Camera Assistant, Peter Macdonald.
Sound Department: Recordist (Mixer), Dick Bird; Sound Camera Operator, Brian Johnson; Boom Operator, Don Wortham; Other Assistant (Maintenance), John Clennell; Dubbing Crew, Shepperton Studios Crew.
Art Department: Art Director, John Elwood; Assistant Art Director, Ted Clemence; Scenic Artist, B. Evans.
Editing Department: Editor, John Pomeroy; 1st Assistant, Mary Kessel; 2nd Assistant, Lois Gray.
Production Department: Production Manager, Ben Arbel; 1st Assistant Director, Tom Pevsner; 2nd Assistant Director, Derek Whitehurst; 3rd Assistant Director, Kits Browning; Continuity, Splinters Deason; Production Secretary, Cynthia Maughan.
Stills Department: Still Cameraman, Eric Gray.

Makers

THE HAND

Year of Production: 1959.
Studio: Walton-on-Thames.
Laboratory: Kay's.
Production Company: Bill and Michael Luckwell Ltd.
Producer: Bill Luckwell.
Associate Producer: Derek Winn.
Stars: Derek Bond, Ronald Leigh Hunt, Rosalind Rouen, Ray Cooney.
Director: Henry Cass.
Screenplay: Ray Cooney and Tony Hilton.
Camera Department: Lighting Cameraman, Jimmy Harry; Camera Operator, Gus Drisde; 1st Camera Assistant (Focus), Brian Cummings; Other Camera Assistant, Alan Rowlands.
Sound Department: Recordist (Mixer), Claude Hitchcock; Sound Camera Operator, Fred Newton; Boom Operator, Tom Buchanan; Other Assistant, Ray Hole; Dubbing Crew, Walton Dubbing.
Art Department: Art Director, John Earl; Draughtsman, Walton Studios; Scenic Artist, Gill Wood; Dress Designer, Brenda Gardner.
Editing Department: Editor, Robert Hill; 1st Assistant, Michael Burrage.
Production Department: Production Manager and/or Unit Production Manager, Clive Midwinter; 1st Assistant Director, James Shingfield; 2nd Assistant Director, Barry Melrose; Casting Director, Kay Luckwell; Continuity, Jane Buck; Production Secretary, Joyce Herlihy.
Stills Department: Still Cameraman, Ted Reed.

★

OCTOBER MOTH

Year of Production: 1959.
Studio: Beaconfield.
Laboratory: Denham.
Production Company: Independent Artists (Production) Ltd.
Producer: Julian Wintle / Leslie Parkyn.
Stars: Lee Patterson, Lana Morris, Peter Dyneley.
Director: John Kruse.
Screenplay: John Kruse.
Camera Department: Lighting Cameraman, Michael Reed; Camera Operator, Noel Rowland; 1st Camera Assistant (Focus), Geoffrey Selling; Other Camera Assistant, Alan Jones; Camera Maintenance, Les Gray.
Sound Department: Recordist (Mixer), George Rice; Sound Camera Operator, George Rice; Boom Operator, Ken Reynolds; Other Assistant (Maintenance), Frank Slozgett; Dubbing Crew, Anvil Films Ltd.
Art Department: Art Director, Jack Shampain; Draughtsman, Anthony Rimmington.
Editing Department: Editor, Ralph Sheldon; 1st Assistant, Paul Seal.
Production Department: Production Manager and/or Unit Production Manager, Arthur Alcott; 1st Assistant Director, Jan Saunders; 2nd Assistant Director, Barry Melrose; Continuity, Eve Willson; Production Secretary, Joy Mercer.
Stills Department: Still Cameraman, Harry Gillard.

THE ENTERTAINER

Year of Production: 1959.
Studio: Shepperton.
Laboratory: Denham.
Production Company: Holly Productions Ltd.
Producer: Harry Saltzman.
Associate Producer: John Croydon.
Stars: Sir Laurence Olivier, Brenda de Banzie, Joan Plowright, Roger Livesey.
Director: Tony Richardson.
Screenplay: John Osborne, Nigel Kneale.
Camera Department: Lighting Cameraman, Ossie Morris; Camera Operator, Denys Coop; 1st Camera Assistant (Focus), Ronnie Maasz; Other Camera Assistant, Mike Rutter; 2nd Camera Operator, Ginger Gemmell.
Sound Department: Recordist (Mixer), Peter Handford; Sound Camera Operator, Desmond Edwards; Boom Operator, Ken Ritchie; Boom Assistant, Fred Peters; Other Assistant (Maintenance), Norman Bolland; Dubbing Crew, Shepperton Studios Crew.
Art Department: Art Director, Ralph Brinton; Assistant Art Director, Ted Marshall; Draughtsman, Tony Woolard; Scenic Artists, Basil and Fred Mann; Dress Designer, Jocelyn Rickards.
Editing Department: Editor, Alan Osblinton; Assembly Cutter, Joan March; 1st Assistant, Peter Barber; Other Assistant (Dubbing), Jan Henderson; Dubbing Editor, Chris Greenham.
Production Department: Production Manager, R. L. M. Davidson; 1st Assistant Director, Peter Yates; 2nd Assistant Director, Roy Millichip; 3rd Assistant Director, Mike Stephens; Casting Director, Maude Spector; Continuity, Maggie Shipway; Production Secretary, Pat Moon.
Publicity Department: Publicity Director, Gerry Lewis.
Stills Department: Still Cameraman, Bert Cann.

★

JACKPOT

Year of Production: 1959.
Studio: Walton-on-Thames.
Laboratory: Rank.
Production Company: Eternal Films Limited.
Producer: Maurice J. Wilson.
Stars: William Hartnell, Eddie Byrne, Betty McDowall, George Mikell.
Director: Montgomery Tully.
Camera Department: Lighting Cameraman, Jimmy Harvey; Camera Operator, Gus Drisde; 1st Camera Assistant (Focus), Brian Cummings; Other Camera Assistant, Alan Rowlands.
Sound Department: Recordist (Mixer), Claude Hitchcock; Sound Camera Operator, Fred Newton; Boom Operator, Tom Buchanan; Other Assistant, Ray Hole (Maintenance); Dubbing Crew, Ex Walton Studios.
Art Department: Art Director, John Earl; Draughtsman, Jim Morahan Jr.
Editing Department: Editor, Jim Connock; 1st Assistant, Nick Faith.
Production Department: Production Manager, Jacques de Lane Lea; 1st Assistant Director, Bert Pearl; 2nd Assistant Director, Gerry Arbel; 3rd Assistant Director, John Danczewsky; Continuity, Yvonne Rickards; Production Secretary, Josephine Knowles.
Stills Department: Still Cameraman, Eric Gray.

SURPRISE PACKAGE

Year of Production: 1959.
Studio: Shepperton.
Laboratory: Rank.
Production Company: Stanley Donen Enterprises Limited.
Producer: Stanley Donen.
Associate Producer: Sydney Streeter.
Stars: Yul Brunner, Mitzel Gaynor, Noel Coward.

Directors: Stanley Donen; 2nd Unit, Max Varnel, Sydney Streeter.
Scenarist: Harry Kurnitz.

Camera Department: Lighting Camera-man, Christopher Challis; Camera Operator, Austin Dempster; 1st Camera Assistant (Focus), John Jordan; Other Camera Assistant, Roy Ford; Second Camera Operator, Robert Walker.

Sound Department: Recordist (Mixer), George Stephenson; Sound Camera Operator, Ernest Webb; Boom Operator, Jack Davies; Boom Assistant, Fred Peters; Dubbing Crew, Bob Jones.

Art Department: Art Directors, Don Ashton, Jack Maxted, Elven Webb; Assistant Art Directors, John Jarvis, Scott Simon; Draughtsmen, James Sawyer, R. Cartwright; Scenic Artist, Simpson Robinson.

Editing Department: Editor, James Clarke; 1st Assistant, Graham Shipman; Other Assistants, Russ Hill, Rydal Lowe; Dubbing Editor, Peter Musgrave.

Production Department: Unit Production Manager, James Ware; 1st Assistant Director, Blaney Hill; 2nd Assistant Director, Charles Blair; Ted Lewis; Casting Director, Maud Spector; Continuity, Phyl Crocker; 2nd Unit, Pamela Mann; Production Secretaries, Joan William, D. Hipwell.

Publicity Department: Publicity Director, Jean Osborne.

Stills Department: Still Cameraman, James Swarbrick.

Special Processes: Wally Veevers—Painted Matte; Peter Bloxup—B.P.; Victor Margutti—T.M.

★

UPSTAIRS AND DOWNSTAIRS

Year of Production: 1959.
Studio: Pinewood.
Laboratory: Rank.
Production Company: J. Arthur Rank Productions Limited.
Producer: Betty E. Box.

Production Controller: Arthur Alcott.
Stars: Anne Heywood, Michael Craig, Mylene Demongeot, James Robertson Justice, Sydney James, Daniel Massey.

Director: Ralph Thomas.
Scenarist: Frank Harvey (additional material, Ronald Scott Thorn).

Camera Department: Lighting Camera-man, Ernest Steward; Camera Operator, James Bowden; 1st Camera Assistant (Focus), James Davis; Other Camera Assistant, Ronald Ancombe.

Sound Department: Recordist (Mixer), John W. Mitchell; Sound Camera Operator, Ronald Butcher; Boom Operator, W. N. Daniel; Boom Assistant, D. Crozier; Dubbing Crew, Daniels, C. F. le Messurier, E. Product Music, R. T. MacPhee.

Upstairs and Downstairs—cont.

Art Department: Art Director, Maurice Carter; Assistant Art Director (Set), Vernon Dixon; Draughtsmen (Chief), Roy Dorman, M. Lamont; Scenic Artists, A. Roberts, J. Cook, A. Maley; Dress Designer, Joan Ellacott.

Editing Department: Editor, Alfred Roope; 1st Assistant, Graham Harris; Other Assistant, P. Taylor; Dubbing Editor, H. Miller; Assistant, F. Pennell.

Production Department: Production Manager and/or Unit Production Manager, Charles Orme; 1st Assistant Director, Geoffrey Raine; 2nd Assistant Director, Eric Ratray; 3rd Assistant Director, Anthony Waye; Casting Director, Weston Drury, Jr.; Continuity, Gladys Goldsmith; Production Secretaries, Maureen Hensby, Lorely Ray.

Publicity Department: Unit Publicist, Jean Osborne.

Stills Department: Still Cameraman, Norman Gryspend.

★

TARZAN

Year of Production: 1960.
Studio: Shepperton.
Laboratory: Technicolor.

Production Company: Solar Film Productions Ltd.

Producer: Sy Weintraub.

Stars: Gordon Scott, Jack Mahoney, John Carradine, Betta St. John, Lionel Jeffries.

Director: Robert Day.

Scenarists: Berne Giler and Robert Day.

Camera Department: Lighting Camera-man, Ted Seale; Camera Operator, Alan Hume; 1st Camera Assistant (Focus), Ken Withers; Other Camera Assistant, Roy Ford; Second Camera Operator, Jack Mills (Lighting); Dickie Bayley (Oper.).

Sound Department: Recordist (Mixer), Buster Ambler; Sound Camera Operator, Jimmy Dooley; Boom Operator, Peter Ducklow; Other Assistant, Eric Vincent (Maintenance); Dubbing Crew, Bob Jones.

Art Department: Art Director, Ray Sims; Assistant Art Director, Scott Simon; Draughtsmen, Charles Bishop; Scenic Artist, Fred Manning.

Editing Department: Editor, Bert Rule; 1st Assistant, Alan Bell; Other Assistant, John Lee (Asst. Dubbing Edit.); Dubbing Editor, Ted Mason.

Production Department: Production Manager, Roy Parkinson; 1st Assistant Director, Clive Reed; 2nd Assistant Director, Joe Levy; 3rd Assistant Director, Ernie Lewis.

Continuity: Betty Harley.

Production Secretary: Elisabeth Woodthorpe.

Publicity Department: Publicity Director, Susan Storer.

Stills Department: Still Cameraman, Arthur Evans.

URGE TO KILL

Year of Production: 1959.
Studio: Merton Park.
Production Company: Merton Park Studios.

Producer: Jack Greenwood.

Associate Producer: Jim O'Connolly.
Stars: Patrick Barr, Howard Pays, Ruth Dunning, Anna Turner.

Director: Vernon Sewell.

Scenarist: James Eastwood.

Camera Department: Lighting Camera-man, John Wiles; Camera Operator, Alf Hicks; 1st Camera Assistant (Focus), Peter Jessop; Other Camera Assistant, Michael Drew.

Sound Department: Recordist (Mixer), Sid Rider; Sound Camera Operator, Arthur Vincent; Boom Operator, Tom Otter; Boom Assistant, David Dowsett; Other Assistant, Fred Goodes; Dubbing Crew, Ron Abbot, Derek McColm, Peter Woods, Fred Grant.

Art Department: Art Director, Bill Holmes; Scenic Artist, G. Wood.

Editing Department: Editor, Geoffrey Muller; 1st Assistant, Brian Blaney; Other Assistant, Keith Heckler; Dubbing Editor, Derek Holding.

Production Department: Production Manager and/or Unit Production Manager, Bill Shore; 1st Assistant Director, Buddy Booth; 2nd Assistant Director, Neil Miller; 3rd Assistant Director, John Quisted; Casting Director, Ronald Curtis.

Continuity: M. Owens.

Stills Department: Still Cameraman, Edward Orton.

★

THE DESPERATE MAN

Year of Production: 1959.
Studio: Merton Park.
Laboratory: Denham.

Production Company: Merton Park Studios Limited.

Producer: J. R. Greenwood.

Associate Producer: J. O'Connolly.

Stars: William Hartnell, Conrad Phillips, Jill Ireland.

Director: Peter Maxwell.

Scenarist: James Eastwood.

Camera Department: Lighting Camera-man, Gerald Moss; Camera Operator, Alf Hicks; 1st Camera Assistant (Focus), Peter Jessop; Other Camera Assistant, Robin Browne.

Sound Department: Recordist (Mixer), Sid Rider; Sound Camera Operator, Arthur Vincent; Boom Operator, Tom Otter; Boom Assistant, David Dowsett; Other Assistant, F. Goodes (Maintenance); Dubbing Crew, R. Abbott, P. Woods, D. McColm, F. Grant.

Art Department: Art Director, W. Holmes.

Editing Department: Editor, G. Muller; 1st Assistant, R. Blaney; Other Assistant, Keith Heckler; Dubbing Editor, D. Holding.

Production Department: Production Manager and/or Unit Production Manager, W. Shore; 1st Assistant Director, V. Komisarjevsky; 2nd Assistant Director, N. Miller; 3rd Assistant Director, J. Quisted; Casting Director, R. Curtis; Continuity, Marjorie Owens.

Stills Department: Still Cameraman, F. Otley.



ACTION STILL OF 1959

Photographed by Dave Boulton, M.G.M. British Studios chief stills photographer, this still from M.G.M.'s 'Ben Hur' won the Daily Cinema Action Still of 1959 award. Like many leading still photographers, Dave Boulton uses Ilford HP3.

MOST PROVOCATIVE STILL OF 1959

Norman Gryspeerdt took this still from Betty Box's production of 'Upstairs and Downstairs' for the Rank Organisation. Photographed on Ilford HP3, Norman Gryspeerdt's study of Mylene Demongeot won the award for Most Provocative Still of 1959 from the Daily Cinema. And what's more, Teddy Woods, director of the Stills and Photographic Department at Pinewood Studios, picked this as the most provocative to come out of Pinewood in 40 million stills!



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EDITORIAL

An Opportunity and a Challenge

WHATEVER happens in the world at large it seems to us quite clear that within our own narrow sphere one of the moves towards film survival will lie in what is known as co-productions.

Shrinking cinema attendances must obviously lead to the need for finding both new audiences and sharing the initial costs of production.

The position is complicated when one lives in a world surrounded by restrictive markets and protectionist quotas. No one will deny that but for protection there would be no British film industry today and we must bear this point firmly in mind when looking at the problem of co-productions. Producers cannot expand on the cheap at the expense of British film workers.

FUNDAMENTAL CONDITIONS

A.C.T.T., after prolonged discussion, decided it would not be opposed to co-productions, that is films made jointly between the United Kingdom and another country with the status of paternity of each country, provided fundamental conditions are laid down.

When, following the new Film Act which permitted such films to be made, British and Italian producers came together, it was natural that the British and Italian Unions should also meet. At a conference in Rome last month there was no difficulty in the representatives of the British film unions and all the Italian unions unanimously agreeing that it would be in the interests of the countries, the film producers, and the film workers of both countries, that such films be made, provided:

- (a) Co-productions are made in addition to the normal output of national films of the two countries, so leading to an increase in production.
- (b) Employment of all grades of film workers in the two countries be not reduced.
- (c) The conditions of employment of such workers in neither country be worsened.

(d) The international agreements under which co-production may be made are agreed jointly by the Governments, Film Producers, and film trade unions of the two countries.

(e) Co-production shall initially be on a trial basis.

Members' Contracts

Members are reminded of the following resolution regarding contracts passed at the 1959 A.G.M.:

This Annual General Meeting calls upon the incoming General Council to take such steps as may be necessary to ensure that all contracts between members of A.C.T.T. and Producers and/or Studios shall be in accordance with existing agreements, by approving the said contracts before an interested member be allowed to start work upon the production concerned.

If at any time members are in doubt as to whether or not their contracts are in accordance with A.C.T.T. Agreements, they should check with Head Office before signing.

We cannot believe that anybody in the United Kingdom, whether Government, Producer, or Trade Union, will violently disagree with these fundamental principles, but lest there be any misunderstanding it should be made clear that neither the British nor Italian film trade unions can be a party to any type of co-production unless these principles are met.

Probably the key principle is (c) which states that the conditions of employment in neither country shall be worsened. We regard this

as fundamental. We are not going to allow co-productions to be an exercise in cheap labour. Members may have seen a few weeks ago a television programme dealing with film production in West Germany in which a leading actor said that if trade unions existed in West Germany there was no evidence of them in film production. He described how he had to bring his own food to the studio because there were no meal breaks and he had to work straight through the full shooting day. Conditions in this country, as everybody knows, are much more humane and we would never agree, for example, to co-productions with West Germany in which our members had to endure such reactionary conditions of employment.

NOT ON THE CHEAP

In other words, we look upon co-production both as an opportunity and a challenge. British technicians will support co-production as long as it means more films are made and their working conditions are not worsened, and we are sure the same principle will operate for trade unionists of other countries, but we will never take part in co-productions if they merely lead to films being made on the cheap both in the economic and aesthetic sense.

OUR COVER

Cover still by Ian Jeayes is from the J. Arthur Rank production "The League of Gentlemen".

FILM & TV TECHNICIAN

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A Technician's Notebook

by A. E. Jeakins

Portable Lighting Equipment

STUDENTS of the advertisements in American journals devoted to photographic and motion picture technique will have long been aware of the Colortran portable lighting equipment. Mole Richardson now announce that they have become the agents in this country for this equipment and will be manufacturing it here.

The principle of Colortran is based on scientific application of boosted incandescent lamps.

The units consist of lightweight housings carrying 500 or 1000 watt bulbs. The "super-kicker" accommodates a 500 or 100 watt lamp and with its telescopic stand weighs only 7 lb. The "Cine Light King" with a 500 watt lamp weighs only 5½ lb. These compact sources produce an amount of light that is comparable to that from much heavier studio equipment. The manufacturers claim that an increase in voltage of 35 per cent gives a gain in light flux of about 270 per cent, but R. Howard Cricks in an article in *TV Technical Review* (from which the information given here is extracted) says that a recent test he made himself suggests that for practical purposes the gain in efficiency is far greater.

THREE TYPES OF FILAMENT

Bulbs for Colortran fittings are made by General Electric and Westinghouse in America and come in various types. The PAR range has a fused diffuser lens and an internal parabolic reflector, with three types of filament, giving a narrow spot, a medium flood and a wide flood respectively.

The R type has an internal parabolic reflector but a frosted front surface. Varying degrees of frosting enable the bulb to be used as a spot or flood. Both bulbs have an average life at normal voltage of 2000 hours, reduced by over-running to about 40 hours.

The lamps are fed through the "Cinemaster Chief" transformer from 110 volts or 220 volts mains. This transformer does two things. First, the lamps when not in use are run at a low pre-heating current, so that when they are switched on, the surge of current

through a cold filament is avoided and the life of the lamps is lengthened. Second, the voltage applied to the lamps may be varied by means of transformer tappings on a selector switch, and the resultant terminal voltage is read on a meter, in the form of colour temperature, from 2900° K. to 3450° K. The transformer can supply five 500 watt bulbs at 3200° K. on a 120 volt system or eleven 500 watt bulbs on a 230 volt system. At 3450° K. the number of bulbs which can be supplied drops to four and seven respectively.

The fittings are light enough to be supported by brackets clipped to scenery battens or furniture. An ingenious device, the "Polecat," is intended chiefly for working in living rooms; it consists of a light aluminium tube with a telescopic extension and rubber feet, and it is simply opened out to grip between floor and ceiling, when it is firm enough to carry half a dozen fittings.

CAMERA DOLLY

Another addition to the Mole-Richardson range of studio equipment is the Gromax Crabb Camera Dolly, designed to carry the heaviest film or television camera. The dolly which is motorised for tracking, crabbing and elevating, is mounted on four pairs of rubber-tyred wheels, and is controlled by an operator standing on the platform at the rear, and steered by a hand wheel. The wheels turn to an angle of 90° so that the dolly can turn in its own length or travel crabwise.

The crane arm is operated hydraulically by a control lever and gives a range of lens heights from 3 ft. 3 ins. to 7 ft. 10 ins. from the floor.

The dolly is claimed to be completely silent in operation.

★

Ilford have introduced an entirely new reversal colour film, Ilfachrome, available in 20 and 36 exposure 35 mm. cassettes. It sells at the same price as Ilford Colour Film "D" which it replaces. It

has the same speed, 10 ASA, and the same characteristics of fine grain and good definition, but major improvements in the multi-layer assembly give more accurate rendering of flesh tones, better skies, and brighter reds and yellows.

EXPOSURE METERS

Under the heading "Sense and Sensitivity" the writer of the leading article in the *British Journal of Photography* of April 22 wonders why in these days of electronics and transistors the exposure meter still remains the relatively insensitive instrument that it was twenty years ago. "Even that long ago," he says, "its inadequacy for poor lighting conditions was recognised and as a makeshift an additional photo cell could be plugged in—though the sensitivity thereby gained was very modest." He goes on to suggest that there is a case for a built-in amplifier or plug-in accessory which would increase the range of the meter by a factor of 100:1 or even 50:1. "Many is the occasion," the writer continues, "when the best reading we have been able to get is a Weston light value of 0.1—a quite satisfactory level for a good deal of work—but a slight kick of a needle is but a poor foundation for a correctly exposed colour transparency."

He claims that what applies to exposure meters applies with even greater force to "those little genies which do our thinking for us in the automatic cameras."

Where the minimum operating sensitivity is not 0.1 but 3, "with increased meter sensitivity one at least of these cameras would work efficiently with only a tenth of the light, as now constituted, 50 ASA is the fastest film of which full advantage can be taken, whilst with fast Ektachrome the valuable range between the present limit of about $f/6.3$ and the maximum aperture of $f/2.8$ can only be used without benefit of genie (and with some makes of camera it is genie or nothing) . . . with a really fast black-and-white film capable of

snapshots in poor artificial light, when automatic exposure control could be a real godsend, the automatic control is in fact completely inoperative. . . ."

In conclusion he enquires, "Is such an amplifier practicable in the present state of instrumentation technology, or is there some vital snag?"

★

The B.J., quoting from *Industrial Photography* (New York) summarises a description of the Rapromatic Processor which permits exposed film to be processed and projected within sixty seconds of exposure. It can be fitted to any standard 16 mm. camera and works without solution containers, pumps, seals, etc. The heart of the system is a paper web called the Raproroll which is saturated with the appropriate photochemical. In the magazine-processor the Raproroll and the exposed film are pressed together under slight pressure so that the liquid is released from the paper web and accepted by the emulsion. Advantage of this system is that every section of the film receives fresh developer with no reaction by-products; the process may also be used in any camera position.

Once again A.C.T.T. has been able to give successful legal assistance to a member. Mr. W. C. Andrews was employed as Art Director upon a proposed film *This is my Man*, which was to be made by Shepherd Films Ltd., a company formed specially for this purpose as a joint production with Associated British Picture Corporation. Mr. Andrews worked upon the film from May until August, 1955, but he was told at the end of August that the film had been abandoned. Mr. Andrews' contract provided for a date for abandonment on August 13th, in which case he was to receive only half of his contractual salary, but on this date he was told that the film would still be made and therefore continued working.

Mr. Andrews got in touch with A.C.T.T. about his troubles and after some correspondence with both the Film Companies, A.C.T.T. put the matter into the hands of

their Solicitors. After going through the case carefully A.C.T.T.'s Solicitors formed the opinion that Shepherd Films would very probably be liable to pay Mr. Andrews' salary, but that it was more doubtful whether A.B.P.C. were liable.

However, as Shepherd Films had practically no assets it was eventually decided to take proceedings against both Companies and a Writ was accordingly issued in the High Court. The case was very complicated and entailed the inspection of a great many documents, but eventually when A.B.P.C. realised that Mr. Andrews intended to proceed to take the case to trial, they approached A.C.T.T.'s Solicitors with an offer of settlement, and the matter was finally settled upon the basis that they paid to Mr. Andrews slightly under half of his contractual salary and a contribution towards the costs of A.C.T.T.'s Solicitors.

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Television Topics

TV MEMBERS will be pleased to hear that Arthur Watts—who was our Steward in Scottish TV—in hospital with tuberculosis, is making excellent progress and will shortly be able to return home for a period of convalescence. To add to his bad luck, Arthur's illness was discovered (via combined jaundice, pleurisy and pneumonia) just as he was terminating his notice with S.T.V. and about to join T.W.W. It is pleasant to be able to record that T.W.W. sent him a month's pay, and that S.T.V. have made a generous offer to Arthur. In a letter to me, Arthur says his colleagues have been magnificent, a constant stream of visitors; and adds that his Patients Union is growing fast.

MOVE TO ELSTREE

An agreement reached between the three unions and A.T.V. is worthy of mention. The company will shortly be closing down some of its premises and studios in London and moving into the old National Studios at Elstree. The agreement was negotiated with Max Gumpel, Financial Controller of A.T.V., and his advisers. Those involved will not forget the experience. Mr. Gumpel expresses himself forcefully and on occasions with a picturesque term of phrase. For all that, he understands what "negotiation" is about.

The agreement basically provided that where a member moves his home to be nearer to Elstree he will be entitled to claim (1) Solicitor's fees and stamp duty on the sale of his house and the purchase of the new one. (2) House-agents' fees on the sale of his house. (3) A "disturbance" allowance of up to £50. (4) All removal costs. (5) Where agreed, short-term loans at 4% to cover the difference between the old mortgage and the new. For members who do not move, there will be excess fares for a period of a year, with a meeting to examine the situation again then.

Those who wish to leave the company because they cannot move, and will not be able to do the journey, can claim £100 and

£10 for each year of service. This agreement was won because of trade union unity, but especially because of the foresight of the A.T.V. Committee. The A.T.V. officials in negotiation were constantly finding fresh aspects of the problem, and members in A.T.V. affected by this move owe a lot to

— by —
Paddy Leech

the combined efforts of Des Gray, Vic Rudolf, Don Wyatt, Arthur Braithwaite and Roy Norton.

B.B.C. TV

In the Zen-language of B.B.C. statements on grading the following quotes from an article in *Ariel* (staff magazine of the B.B.C.) may be of interest: "Some staff in television know that our competitors are paying more for the same job than we are. It will be clear from what has already been said that B.B.C. policy, which is dictated by its position and responsibilities as a Public Corporation, makes it impossible for us to fix our rates by just taking the highest comparison we can find over a small area of employment; we must look at the general pattern of rates over a wide front. So we could only equate our rates to those paid in Commercial Television by giving special treatment, irrespective of internal relativities, to those particular categories where we are clearly behind."

"EVER-INCREASING RIPPLES"

"This does not apply to all Television staff; it does not necessarily apply to all grades within any particular category or to all staff in even a small section. Special treatment, therefore, would have to take the form of a plus payment for a few categories of staff. It would mean that 'A' and 'B' who were quite satisfied that their jobs are of equal weight and difficulty, would be paid differently;

'A' would receive a plus payment because of our competitors, whereas 'B' would not. 'A' might feel mildly guilty about the special treatment, 'B' would almost certainly feel aggrieved at this disturbance of the correct relativity and would probably press for comparable treatment as a consequential. If this were conceded, however, then 'C' and 'D' would feel equally aggrieved and each further concession would result in ever-increasing ripples."

Apart from the fact that it is more than "some" staff who are paid less, it would be a good thing if there were "ever-increasing ripples" in the direction of higher salaries for B.B.C. technicians. Even more important, is to reject the principle that because the B.B.C. is a Public Corporation it should lag behind commercial enterprises.

SCOTTISH T.U.C.

For the first time George Elvin attended this conference and moved an amendment to resist a C.A.W.U. proposal asking Congress that a third TV Channel should go to the B.B.C. In a conference that was united on the major issues affecting Scottish Trade Unionists, George's speech, stressing the Entertainment Unions' policy brought some refreshing controversy into the proceedings. The amendment was defeated, but not before an excellent speech seconding the amendment, at short notice, from George Scott, of the E.T.U. Some rather strange tactics by the General Council, to put it kindly, did not assist. We had the opportunity of meeting again our S.T.V. members; and our week ended, to the General Secretary's satisfaction, with a victory. Not for A.C.T.T. policy, perhaps, but at least for Southend United over York as we made our journey back to London.

UNION BADGES

Union Badges and Brooches can be obtained from Head Office. Badges 2s.; Brooches 2s. 4d. post free.

Book Reviews

RACIAL PREJUDICE

The Roots of Prejudice, by Arnold Rose. UNESCO Publications.

Recently I attended, as a delegate from A.C.T.T., a conference organised by the National Council for Civil Liberties, to discuss anti-Semitism and the racial question which had, as one of its objects the gaining of support for an Anti-Discrimination Bill that Sir Leslie Plummer, M.P., is trying to get passed in Parliament. (This Bill, which has the support of all parties, was recently held up by the filibustering activities of a group of Tory backwoodsmen.) At the end of the conference various pamphlets were recommended, one of which was the above.

In reviewing a book of this nature, because of the subject matter it is difficult, in an effort to be kind, not to lean over too far backwards whilst trying to ignore its faults; faults of omission rather than fact.

CLINICAL THOROUGHNESS

With almost clinical thoroughness Professor Rose has examined the well-springs of prejudice, broken it down into its many parts, placed them under his strictly objective microscope, and revealed the evils inherent in it. With true scientific detachment, he dissects these various roots and lays them bare. Unfortunately the whole study is conducted with such a calm, remote, immaculate air that one forgets that it is human beings and their sufferings that basically form the subject under discussion.

With every paragraph, although mentally I applauded Arnold Rose's coldly clear conclusions, I could not help remembering all the time the many Wogs, Tykes, Chinks, Jews, Abbos, Gooks, Niggers, etc., the victimised humans to whom he was referring. How often have we spoken of people in this manner, and not realised the harm we do, to ourselves as well as the objects of our remarks, harm that only recently we saw channelled into the racial attitude of a nation, the end results of which led directly to the gas-chambers and human-skin lamp shades.

COLDLY SCIENTIFIC

"The Roots of Prejudice" is exactly what its title states, an examination that describes, in coldly scientific, mathematical language, all the twisted groupings that give rise to prejudice, but without noting any of the human sufferings that is its result. It reeks of the classroom, and obviously is intended for the serene atmosphere of the study. Its appeal is strictly for the convinced. It is useful as a mine from which to extract facts. Professor Rose is exact in his definitions of the anatomy of prejudice, but mathematical exactitude is not enough. It is not possible to equate the unheeding sneer of "dirty Jew" or "stinking nigger" with the damage it does to the psyche of a young child hearing it for the first time, or for that matter, the

damage it does to an adult hearing it for the umpteenth time.

Because of his detachment, Professor Rose's objective examination leads him to some strange conclusions, one of which is the statement that "one of the things that will lead to a reduction of prejudice would be an intellectual appreciation by prejudiced people of the fact that prejudice harms them financially and psychologically."

The absurdity of this statement can only be appreciated when one tries to imagine prisoners in Belsen trying to appeal intellectually to the Commandant of the camp. Whilst the Swastikas are once again appearing on synagogue doors and a massacre in Sharpeville can occur, then scientific detachment is not what is needed.

Basically "The Roots of Prejudice" has much to recommend it. Unfortunately, and maybe this is because I have an inherited interest in fighting prejudice, to my mind the subject is one that demands not detachment, but a cry, nay many cries, a loud shrieking, from the heart. A cold withdrawn statement of the facts is not enough. It is a start, but what we want, amongst other things, is an avalanche of pamphlets, and if we are to have pamphlets, can we have at least one that is more alive, more filled with the guts and breadth of humanity.

BERNARD LEWIS.

● Shorter notices will be found in "Reviewpoint" on page 97.

ARRIFLEX RENTAL

RING:

WEL. 7154
DON LONG

Lonesome by Choice or by Trade?

by Stanley Craig

WHILE standing in a pub not a spitting distance from the Asquith Room, minding our own business in a chat with an organiser, we were invaded by a whirlwind of words which included a *cri du coeur* from a writer: "Don't move away, chaps, I am a writer, the loneliest man in the world."

How true, I assented, massaging my soul with self-sympathy, and I warmed to another unfortunate, forgotten by the Welfare State. He went on: "The trouble is I'm not one of the boys."

Our warmth turned to ice and we moved away to another corner, leaving the lonely writer, alone to continue elucidating his problems.

PROBLEM CHILDREN

However, despite the self-inflicted problems some writers obviously have, it is still true that writers are problem children.

The tradition, in England, is of a man outside the ordinary relationships of men and women in the film industry. His craft is words and visual images, but he also traffics in ideas, and ideas worth their salt lie deep in the roots of his being. He is an essential part of the film industry and yet his contribution is often considered the least.

From the birth of the script the writer faces a barrage of unconscious hostility; from producers who think it needs more action, more sex, to a television executive who sees it needing less sex and less thought; actors, who want to rewrite lines and reshape character; and a handful of mysterious people, obviously important, with no apparent specific function, who turn up at story conferences, or worse, don't turn up, and somehow possess the power to change scripts which the writer subsequently discovers by accident.

One can well imagine Tolstoy engaged in furious duel with his publisher, his editor, and the bookseller, over the advisability of belittling the achievements of the Russian generals at Borodino, while beating off the linotype

operator who found some lines more difficult to type than others.

Of course part of the answer lies in the nature of the film industry. A novel which fails costs a few thousand, whereas *Red Badge of Courage* ran into hundreds of thousands. As Sam Goldwyn cried when faced with directors' and writers' consciences: "You want to make art, but you want to do it with my money."

The film industry is much more cautious than publishers: it wants to be sure it has a success. But in order to be a success it is not enough to follow an established formula, it has to be different, to catch the unknowable, felt, but not yet formulated thinking of the public. Hence the schizophrenia on the creative side. This is different and chancy, so we had better not do it, but this is the same and will not make any impact. Herein lies one of the vicissitudes of the writer's life that we accept, not gladly, but we accept. But from this has grown a custom of change for its own sake, of the cutting of a story to ribbons and expecting the writer's patches to hide the cracks.

REWARDS

The same attitude of mind even extends to the rewards of the business. Too many young writers are induced from ignorance to work for wages that no self-respecting cameraman or sound recordist would look at. The young writer does not realise that an apparently normal contract involves him in many weeks of extra work through rewrites and other causes which cuts his satisfactory rate of pay down by half or less. We even find Arnold Wesker stranded in the Midlands with a play running, much praise from the critics, and only a £1 in his pocket.

Other film workers might well smile at the writers' situation. They had the same situation many years ago, and will rightly say that it is all the writers' fault because they will not behave as trade unionists. So used is the writer to being on his own that he has never seriously tried to use his

organised strength to regulate his pay and conditions.

Since the inception of the Writers' Section of A.C.T.T., a number of documents have been prepared as charters for writers in the various spheres. If you are a writer and if you are fed up with feeling lonely why not contact Paddy Leech at Head Office?

SCIENTIFIC FILM CONGRESS

THE Fourteenth Congress of the International Scientific Film Association will be held in Prague from 16th to 24th September, 1960, and will include, as in previous years, a Festival of Films Presenting Science.

The Congress, which provides a meeting place for scientists and film makers from all over the world, is recognised internationally as the most important event in its field.

Responsibility for selecting the British film entry for the Congress rests with the Scientific Film Association of Great Britain. Organisations in this country with films or film material which they wish to be considered in this connection are asked to make contact as soon as possible with the S.F.A., 3 Belgrave Square, London, S.W.1 (BELgravia 6188), from whom further particulars may be obtained.

Films submitted must have been completed since March 1st, 1959, and must not have been shown at a previous Congress. They should fall into the subject categories to be covered by the Congress, namely, the film in research and specialised techniques; in teaching and training; and for the popular presentation of science, industry and medicine.

Copies of films to be shown during the Congress will have to be dispatched by mid-July, and the final selection of British films made by the end of June. Sponsors and producers of appropriate films should therefore submit all information to the S.F.A. no later than June 15th.

A COUNTERBLAST TO APATHY

During April thirteen Unions and two Trades Councils participated in a Trade Union Week aimed at increasing interest in Union affairs. ALAN SAPPER tells here of its background and its results.

THE following recently appeared in one of the national dailies:—

"The trade union movement today is faced with the same problem that faces all large organisations. It is dying on its feet; many say on its behind."

I personally disagree with this but one must recognise the reason for this attitude. Many points of view and arguments have been expressed in every possible manner, some constructive and some destructive. What are the actual facts in the trade union movement at shop level in this country?

INACTIVE AND INDOLENT

Where a closed shop exists, young people, obviously, are recruited and that is about all. In the main they remain inactive, indolent and in some cases anti-trade union; many of them also, vote Conservative. In some unions it is very rare that a young face—and by young I mean anybody under thirty—is seen at a Shop or Branch meeting.

It is also exceptional to see young people on the Executive Committees, and the effect of this is stone cold apathy.

Some Unions are split by many factions; political and religious. There are many in the trade union movement who feel that the most dangerous opposition is to be found in the Communist Party, and when asked "What about Capitalism?" the replies usually are "Oh! that's all past now."

About a year ago Harry Kay, of the National Union of Tailors and Garment Workers, sent a circular letter to some West London unions asking for their support and ideas for a recruitment week confined to West and Central London.

After the first few meetings in which the National Union of Bank Employees, A.C.T.T. and one or two other unions participated, it became very clear that recruitment could not be the be-all and end-all of our problems. After a great deal of talk and constructive suggestions, it was decided that we had to launch a campaign, not only for recruitment but, as we called it, "A Counterblast to Apathy." This campaign was to be restricted to the West and Central London area, or so we thought. But we realised

that, in fact, we were bringing young people from all over the greater London area. Several bright and interesting events, ranging from a youth conference to a dance to Humphrey Lyttleton and his Band, were planned to take place during the last week in April.

It is not necessary to report on the individual items, but some mention must be made of the relative success of each day. We, of necessity, measure success in terms of numbers attending, for instance, the Brains Trust which was held on the first day, with George Elvin as Chairman, could, on the standard of debate, be said to be an undoubted success, but only eighty people turned up.

On the other hand the Youth Conference which was held at Congress House, was the highlight of the week with 180 people carrying the whole evening forward until everyone was sorry it was not a two or three day conference.

We found throughout the Week that young people and especially young trade unionists were not apathetic, were not disinterested and necessarily anti-trade union. If the right ideals were set before every union, and these ideals are successfully communicated to the members, non-active members and, supposedly apathetic youth, *will react in the right way.*

CONFUSED

This admittedly seems a sleek and easy formula, but as mentioned before the issue of trade unionism is confused in the minds of many of its members, and not only confused because of negligence. The issues are confused by the use of "boss-class" propaganda techniques. Their publicity agents, their high-powered salesmanship, their controlling influence on the majority of the national newspapers, television and radio, backed by vast resources of money, these have their effect on the average worker and they still are having that effect. The average man is pre-conditioned from the beginning of his thinking life to accept values which are completely alien to a Socialist society. He is indoctrinated and subverted in a hellishly effective manner. No thought is necessary on the part

of the recipient. He is unaware of this subversion, he puts up no defence, and it is this point that Trade Union Week was very concerned about.

We had to expose this attack for people to see. We went into the street with loud speakers and held out-door meetings; we went to every union that had a membership in the London area; we went through Divisional and Executive Committees. We had to show that really to counterblast apathy, unions must be presented in an attractive way, and to differentiate between worker and boss we tried to get the boss into focus, and to demonstrate the *true* image of a Trade Unionist.

STARTED BALL ROLLING

Did we succeed? Of course not. Did we recruit hundreds of young members? Again the answer is "No." Well what did we do? you may ask. We showed some Executive Committees, Branch and Divisional officers, active members and, I am pleased to say, many more non-active members that Trade Unionism of this day and age is still necessary to protect and improve conditions of work, to fight for the just rights of the individual.

And we showed ourselves that it is no good just to create a coffee-house meeting and jazz evening for youth without giving them something solid and well defined to follow. We have seen only too well that it is no good building socialism on coffee bar castles, it only froths away with the hot air. We hope to have started the ball rolling.

We have put the seed of the idea into the unions. All of us agree that we have invigorated above all perhaps ourselves and have experienced a glimmer of success. This success must grow. The Scottish and English T.U.C.s, the Birmingham and Manchester Trade Councils, the N.U.M. in Cardiff, Australian Unions, all these have shown interest and we hope will be able with more money at their command to launch a more extensive campaign than we did.

The future? Trade Union Week 1961 for the whole of the London area, we hope, linking with the rest of the country.

Lab Topics*Edited by Alf Cooper*

Revisions of the Agreement

THE Laboratory Agreement revisions reported in the last issue of this journal have come into effect in most laboratories as was expected, but in some few cases the employers' interpretation is a long way from our understanding of them. For instance, a few of our members have still to receive their 7s. 6d. increase and some of the clerical workers' hours are still in dispute.

FEELING RAN HIGH

These matters were reported to the Laboratories Committee on Monday, May 16th, and as you can imagine feeling ran fairly high especially as some stewards are getting very browned off with their responsibilities, owing to a large number of members still feeling that the hours reduction and the pay increase were far too small. In one Laboratory the stewards committee is finding it most difficult to impress its various section members that the recent increase, etc., took care of the outstanding departmental wage claims; here again these people feel that the 7s. 6d. did not adequately cover their point. In view of the action these members are taking, I would point out to them that to make things difficult for the local committee will serve no useful purpose for the Union, their fellow members or themselves.

This Union, unlike some, has a very close contact between members and officials, in fact, all the officers of the Union work on the job with the members and one can rest assured that any time the "platform" at a mass meeting

recommends acceptance of negotiation results it is the wisest thing to do at that particular time. I do hope that these few words when read by these members will clear the doubts in their minds regarding the sanity and loyalty of their officials. I hope too that management will also gain a little wisdom from them and stop twisting the lion's tail just in case the whole body suddenly turns.

Now for more pleasant things, in my view. The Technicolor shop has now elected a journal committee of four people, each responsible for certain aspects of life in the plant. Dick Thorn will report on sports and social activities, Bill Lane on matters of finance and welfare, Bob Ancell and Johnnie Ferguson will both look after matters in general. In this way, all or some of the committee will submit material each month for the journal. It will obviously make the job much easier than having one person only responsible for the whole laboratory and I do recommend the idea to other laboratories: the result should be twofold: our topics will be more interesting and should also keep us all a lot more informed of what is going on in all the shops.

BRIAN SHEMMINGS

Brian Shemmings has, for some time past, been responsible for submitting the reports to this column from Pathé, Wardour Street, but the following report of his will be his last under the Pathé heading, for Monday, May 23rd, became his first working day as a paid organiser on the staff of A.C.T.T. There is a great precedent for quality already set in A.C.T.T. in the recruitment of an organiser from the Laboratory section in Bert Craik. What a great asset he proved to be to us all. We wish Brian a long and happy career with the Union, and many successes.

Here is his report:

Pathé Football Club wound up the season in winning vein on April 30th by beating Columbia F.C. 3-2 at Wormwood Scrubs. The final end-of-season record for the team is: Played 18, won 10, lost 6,

drawn 2, Goals for 76 and Goals against 69. Pathé's goalscorers were Alan Mallett, the skipper, 26 goals and George Mansey 11 goals.

It is hoped to enter the team in a league next season, and although I shall be employed by A.C.T.T., I shan't be entirely lost to the team next season, as I hope to get as many games in for them as I possibly can.

TECHNICOLOR

Towards the end of the season, following a run of 23 games without defeat, the Technicolor football team found themselves poised for the Treble Chance of London Commercial League Championship, the League Cup and F.I.S.A. Cup. Alas, the old adage "It's hard at the top" proved only too true, and some desperately punishing midweek League matches left the team weakened for the following Cup Finals.

NO EXCUSES

Playing Secretary, Harry Williams, offers no excuses for the F.I.S.A. Cup Final. The only comment is: "Iford were the better side." After a barn-storming season, that has greatly raised interest in the section, the lads finished Commercial League Champions and runners-up in the two cups.

CRICKET

Technicolor Cricket Section, possibly inspired by the efforts of the Football Mob, notched a win in the first game of the season against E.M.I. Old Shepherds Bush Lab. bods may like to note, that Evergreen Sid Etherington, is still "turning his arm over" and got the boys out of trouble in this match with a sharp 6 for 21.

Angling Section Secretary, Dick Thorn, travelled 400 miles to fish in the Irish Open Match on May 7th. Result — one perch. He needn't have bothered!

Annual Sports Day this year will be held on June 25th at the Club ground, Springfield Road. This should turn out the usual lively battle of athletics versus rheu-

WANTED

Wanted fifteen GENTLEMEN to make up a party travelling to Paris by coach/air on Saturday, September 24th, at 12.30 p.m., returning September 25th, approximately 10 p.m. Total cost, which includes meals, hotel, bed and breakfast, a meaty show, plus a two-hour coach tour of Paris on Sunday morning, £10 10s. 0d. For further details contact Peter Duckworth, George Humphries Labs., 71 Whitfield Street, W.1.

Shorts and Documentary Branch

STEVE COX WRITES:

Our last get-together of the season took place on Thursday, May 5th, at the Mezzanine Theatre, Shell Mex House, Strand. Unfortunately, I was unable to attend, but I understand it was a very interesting turn-out, with a good attendance.

Eric Pask took the Chair, and the first film, *Your Way to Canada*, made by Technical and Scientific Films, was introduced by the Director, Jack Elliot. Shot in Kodachrome, it covered the round trip from Liverpool to Montreal and back. Centred around the Cunarder — R.M.S. *Carinthia*, the film was designed to show something of the advantages of sea-travel to Canada.

The next film, *No Place to Hide*, a collective effort of several technicians, was introduced by Derriek Knight. This, like its predecessor — *March to Aldermaston*, shows the 1959 protest by

the Campaign for Nuclear Disarmament and how the movement is growing in numbers and strength.

The third film, *I Want to go to School*, sponsored by the National Union of Teachers and made by Graphic Films, was introduced by Director John Krish. The story is based on a Primary School, and sets out to bring the two worlds of school and home a little closer, and the personal relationship that grows up between the teacher and the child.

A GOOD WIND-UP

A very interesting discussion followed the showings, and in the Chairman's own words, "the show was a very good wind-up to an excellent season."

On behalf of the Committee, I would like to thank all those who throughout the season came along to introduce the films that they were associated with; all those who took the Chair; the Sub-Committee for their choice of films; Shell Mex for the regular use of the theatre, and last, but not least, all the members whose attendance made the shows so successful.

I note that John (Bobby) Breen is back in town; he arrived from Nigeria on Friday, April 21st, and he tells me he is on five months' leave, after working with the

Northern Nigerian Film Unit, as Film Director for eighteen months, which he enjoyed very much. There is, of course, no television in that area yet; maybe they are just waiting for an A.C.T.T. Organiser to get "weaving." Bob tells me too that one of his films entitled *Durbar Day* has been entered for this year's Edinburgh Film Festival. Best of luck, Bob. I hope to see you before you go back in September.

OBITUARIES

It is with regret that I have to follow the announcement in the last issue of Film-Editor Francis Bieber's death, with the information that Karl Carter, of the Camera Maintenance Dept. at Merton Park Studios, and Mrs. Jim Morris (wife of Sound Mixer, Jim Morris) but known to many of us as Fania Fisher, have both passed away recently, and I ask their relatives to accept our deepest sympathy on their loss.

OVER TO TECHNIRAMA

According to the *American Cinematographer*, Paramount Studios, originators and developers of the Vistavision wide-screen system, have decided gradually to change over to Technirama for their future colour productions.

LAB TOPICS

(Continued)

matics. The Plant boys will be out in force, most of them relying on enthusiasm and a favourable handicap. Coconut shies, Punch & Judy, and hoopla stalls etc., organised by Dave Selby, will add a touch of Hampstead Heath to the proceedings—followed by the Athletics Presentation Dance in the evening. This event promises to be a big day again.

DEATH OF BOB MARSON

It is with great sorrow that we report the death, on May 3rd, of one of our long service members, Bob Marson.

He had been with the Technicolor Laboratory just over twenty-three years, and was foreman in the Line Up section of the Matrix Printing Department.

Bob died after a very long illness that started during his holiday in July, 1959. He will be missed very much at the Laboratory.

The deepest sympathy of all members goes out to Bob's widow and 16 year old son.

The laboratory was represented at the funeral by Mr. Redfern for the management, Deputy Convener John Stone and friends from Bob's department.

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TALKING POINTS

SOMETIMES after a visit to the National Film Theatre, when they have shown old films from their archives, I have wondered how people got so thrilled over pictures that jumped about the screen unsteadily and more often than not were of the "soot-and-whitewash" variety of photography. How could people tolerate such terrible quality that destroyed any illusion of reality? Then I go and visit friends, and they switch on their TV set, and I watch 1960 events that look as if they had been filmed before the 'twenties! The technicians and boffins of this age have, I know, achieved a most miraculous feat of sending good quality picture and sound over the ether, and yet the result "on the box" is often lousy. There are a number of reasons for this.

DIFFICULT AREAS

Some areas are difficult for reception, especially of the I.T.V. stations, who do not seem to have taken so much interest in the viewer as the B.B.C. has; this could be improved, no doubt, if as a result of the Government's Television Advisory Committee's report Britain's TV gradually changed over to Ultra High Frequencies, as well as increasing the number of horizontal lines in the picture from the present 405.

Then, a lot of people do not have their sets properly adjusted, or the aerials have been poorly installed. Also, people forget that a set changes during its life, and the controls may need re-adjustment at intervals.

Finally, there is the set itself, and I am very pleased to see that that invaluable organisation, the Consumers' Association, has just published the results of its investigation into some twenty sets. In regard to picture quality, half of those tested are rated as good or very good, one set is regarded as

just acceptable, and only one is considered excellent. Remembering the hobby-horse of the late Desmond Davis about the importance of the manufacturer incorporating a "D.C. Component" in all sets to give good blacks, I was glad to see that the Consumers' Association said in its publication *Which?* that the set "should be able to differentiate all shades of the grey scale on the B.B.C./I.T.A. test card C, from white through greys to black; the black level of dark shots should be maintained—blacks should not turn to greys."

POOR SOUND

If the sets tested do not reach very high standards of picture quality, the sound quality is disappointingly poor, considering that radio and sound recording techniques should be so much more advanced than picture transmission and reception. Only two sets are rated as excellent, while seven are regarded as only fairly good, fair or just acceptable. *Which?* goes into details of the loudspeakers and the frequency ranges of the sets, as well as dealing with my pet aversion, the tendency of a lot of sets to give off a most disturbing high-pitched whistle the whole time.

TV manufacturers, as well as the public and dealers, can do a lot to help see that the efforts of TV technicians in telecasting good quality is not wasted. *Which?* reminds us that there are not all that many set manufacturers involved. The Thorn Electrical Industries Group, who have a lot to say about the future development of British TV, operate under the brand names of Ferguson, H.M.V., Marcomphone, and Philco; E. K. Cole Ltd. make Ekco and Ferranti through different firms that they control, and Regentone and R.G.D. both come under the Regentone Products Ltd. banner.

The non-profit making Consumers' Association is well worth joining for advice on a whole variety of goods and services, and it often exposes the near-rackets that are legal if not morally defensible. The subscription is £1 a year, which covers twelve issues of *Which?* (address: 333 High Holborn, London, W.C.1).

★

I have been doing some historical research on the end of the

eighteenth century and the nineteenth, and one thing that has struck me with great force has been the terrible treatment given to anyone who did not accept every word of the Bible. Richard Carlile, Charles Bradlaugh, and even Thomas Paine (who believed in God), suffered for their non-conformity from the McCarthyites of the period. Thanks to their efforts, I thought, such bigotry was a thing of the past.

INQUISITION

But it seems that I was wrong, for, according to Jack Lewis in *Reynolds News* (my favourite among the "popular" Sunday papers), near-panic broke out when one of the actors in the Bible-based film, *The Big Fisherman*, was thought to be an agnostic. It seems that some intolerant person wrote and complained about this actor playing a religious part. Instead of replying that everyone had a right to his own religious or anti-religious opinions, the studio is said to have given all the cast from Howard Keel, Martha Hyer and Herbert Lom downwards a "screening" of the inquisitorial nature. Said Martha Hyer, "I suppose I had a few skeletons in my cupboard but it didn't really matter. I was playing a wicked woman in the film, anyway."

What sordid implications there are in this. If you do not believe in God, or if you disapprove of what the Church does, you must be wicked. Also, unless you have what someone considers a blameless past, you cannot be a good enough actor to play the role of a good person. Humbug!

CADMUS

ANTONIO AMAT

The Executive has agreed to respond to an appeal from the Labour Party to send a demand to the Spanish Embassy in London and to the Minister of Justice in Madrid for the release of Antonio Amat, the senior representative in Spain of the Exiled Spanish Socialist Party, who was in prison in Madrid. It was also agreed to recommend to the F. & G.P. that A.C.T.T. send a donation to the Spanish Democrats Defence Fund.

CASH DISCOUNTS to A.C.T.T. members for Ladies' Wear, Men's Tailoring and Outfitting, Children's Wear, Household Drapery, Bedding, Carpets, Furniture, etc. Write, stating requirements, and let us quote. Ref. FTX, Public Servants Supply Ltd., 33/35 Corsica Street, London, N.5. Tel.: CAN 5141.

BOULTING BROTHERS AND CHARTER FILM PRODUCTIONS

All Feature Members of A.C.T.T. have been informed by circular of the decision of the General Council that they are not to work with or enter into any contract of service or any contract of services with John Boulting or Roy Boulting or with Charter Film Productions Ltd. after the conclusion of work on the current production *French Mistress* without the written consent of A.C.T.T.

The reason for this decision is that a dispute subsists between the Union and John and Roy Boulting.

TWO ADDITIONAL ORGANISERS APPOINTED

A.C.T.T. has appointed two additional organisers, J. R. Scott and Brian Shemmings.

J. R. Scott was from 1942 to 1957 a full time member of the E.C. of the Amalgamated Engineering Union. Prior to that he was for five years Divisional Organiser.

Brian Shemmings, a Laboratory member of A.C.T.T., was, until his present appointment, Union Branch Secretary at Pathé, Wardour Street. Delegates at this year's Annual Conference will remember the excellent contribution which he made to the debates.

REG SUTTON

Reg Sutton, our Newsreel Vice-President, is leaving the Newsreel Section of the industry and accordingly has, with regret, tendered his resignation from office.

He is leaving British Movietone News Ltd. after fifteen years of recording sound in many parts of the world to join Samuelson Film Service Ltd., at Hendon, in charge of their Sound Department. He will always be pleased to hear from old friends and new ones.

Prior to his present office, Reg Sutton has been Shop Steward at Movietone and Secretary of the Newsreel Section and has been actively involved in the formation of the last newsreel agreement and the present one which is nearing completion.

Justine, by Durrell. Published by Faber & Faber, 16s.

"Justine" is supposed to be a novel that can stand by itself, although it is one of the "decks" of a larger four-decker work known as "The Alexandria Quartet". I can't understand what Durrell is getting at. The plot just doesn't develop. Fifty words are used instead of ten and fifteen syllabled at that. The characters, without exception, are either sex-starved or promiscuous. Failing this they are in the main addicted to some drug or other. The fearful conditions of the natives living in Alexandria are almost ignored, or just referred to with poetical descriptions. Above all, the text reads like a series of word pictures strung together without form or thought.

★

Zero in the Gate, by Stewart Farrar. Published by Collins, Crime Club, 10s. 6d.

Stewart Farrar has done it again! Another first-class detection story with a difference. The difference is the setting of the action, believe it or not, the film industry.

While reading this book I had

the uncanny feeling that I knew most of the characters personally. In fact at least two of them, I feel sure, are taken from members of the General Council, but this is just supposition on my part. I would strongly recommend this book to all crime addicts.

★

Quatermass and the Pit, by Nigel Kneale. Published by Penguin, 2s. 6d.

This is the third Quatermass book of the trilogy, published by Penguin, and I sincerely hope the last. I suppose one is rather disappointed with the plot after the extensive television coverage. However, this is no ordinary science fiction. The Establishment is continually criticised in the most damning and constructive way.

The best way to illustrate the atmosphere of this tale is by quoting the following; taken from one of the last pages:—

"RONEY: The Devil . . . the horned Devil! (He sees Quatermass is shaking like a man with acute fever.) Don't look at it. (He pulls him away, and Quatermass slumps down.)"

A.S.

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General Council in Session

UNDER-CREWED COMMERCIALS BLACKED

Acting on information received, Mrs. Bessie Bond reported that Roxy Films had shot two commercials under-crewed with three on camera, one director, two on sound and no assistants. The films were shot at Sonotape Studios in Soho Square.

The Organiser had asked the Steward at Humphries Labs., where the company's processing was normally done, to hold up any material they might have until the Executive had discussed the matter.

The Director concerned was a member of A.C.T.T. paid up to April, the three camera members were all in arrears, and the two sound technicians were not yet members, but had submitted applications.

The Executive congratulated the Organiser on her thoroughness and agreed that the processing should be blacked until every one of the members who worked on the commercials was paid up and the company should be informed that the black will not be raised until some satisfactory compensation has been paid for both these two commer-

cials and previous productions of theirs which have been made under-crewed and therefore in breach of our agreements. In addition, the Executive agreed that the Camera Section should be asked to summon the camera members concerned to appear before them and give their reasons for not operating union policy with a view to subsequently making recommendations to the Executive for any appropriate disciplinary action. As a result of this, it was reported, the A.C.T.T. had gained full success; the Council passed a resolution, appreciating the vigilance of the members concerned.

DONALD'S OF GUISELEY. Mrs. Bessie Bond had visited the company in Leeds and reported on the TV commercials and other productions made. Nine employees had been accepted into membership, and a Shop Steward had been elected. On receiving the applications for membership, the Organiser found that only one was receiving the feature rate, and she had taken this up with the company. The Executive had recommended that the Organiser continue to press for further improvements in line with A.C.T.T.'s Agreements, and Bessie Bond told the Council that the company had been told that, unless an assurance was given that the Agreements would be abided by, the Union would be compelled to black their work. The Council agreed that the company's work be blacked by all sections — production, laboratory and TV.

NATIONAL SCREEN SERVICES TRAILER AGREEMENT. The Executive gave very detailed consideration to the proposals from the members at this Shop at Farnley for amendments to their Agreement. The proposals were endorsed, subject to various amendments, and Bessie Bond was congratulated on the work which she had done in preparing the document. The Organiser was authorised to give notice to the management immediately of A.C.T.T.'s desire to terminate the present Agreement.

DONATIONS. The Council endorsed the recommendation to

make donations to:

- (i) T.U.C. Fund for victims of the Agadir Earthquake—£25.
- (ii) Christian Action Defence Aid Fund for South African victims of Apartheid—£25.
- (iii) Scottish T.U.C. Appeal for widows and families of the nineteen firemen who died in the Glasgow fire disaster—£50.

A.T.V. Paddy Leech reported that agreement had been reached between the three Unions and A.T.V. about this company's move to Elstree. The Organiser was the official spokesman for the three Unions during the negotiations, and it is worth pointing out that it was the A.C.T.T.'s Committee in this company that had the foresight to investigate this problem, and so ensure that the whole staff, whether E.T.U., N.A.T.K.E. or non-union, were covered by this Agreement. (See page 90.)

T.T. TV: Paddy Leech had visited Tyne-Tees T.V. and with the Shop Steward Bob Godfrey, negotiated some six up-gradings of members. At a subsequent meeting with the Steward and Deputy, Julia James, further up-gradings and increases were negotiated. One example of these up-gradings was that a film member received two months' back pay of £8 per week.

WORLD WIDE PRODUCTIONS. Complaints were received that two units, one to Africa and another to Italy, were proceeding from World Wide Productions below minimum crew requirements, and the matter was taken up with the company. As a result, additional staff were added to one unit and the other unit cancelled. An undertaking was also given that on all future foreign locations, where crews were less than set out in the appropriate Agreement the company should consult with Head Office before such crews moved off.

EMPLOYMENT BUREAU REPORT. The number of persons registered on the Bureau as at April 1st, 1960, was 305 and of these 299 were totally unemployed. Sixty-four vacancies were filled by the Bureau during March.

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No Agreement With Kodak

AT the end of March a meeting was held with the Kodak management to discuss working conditions in the Sensitising Department. The meeting was attended by Mr. Langdon on behalf of Kodak and by Ken Roberts, Bessie Bond and Bert Craik on behalf of A.C.T.T.

It was put to Mr. Langdon that, although there was joint consultative machinery in the Sensitising Department, and also at Workers' Representative level, no tangible results ever came out of the discussions, and so there should be at local level some method of dealing with complaints on a trade union basis.

There was dissatisfaction with the shift working arrangements in the department, and the only possible way of overcoming this problem was to aim at reducing the hours worked per day, and the number of days worked per week, by increasing the staff.

There should be a review of the wage structure in the department,

and a figure of £20 per week basic rate for film coaters was proposed by the Union.

On the main points raised there was failure to reach agreement.

This is the third meeting during the past two years between the Kodak Management and A.C.T.T. officials at intermediate level. On each occasion A.C.T.T. has been received most courteously, but no tangible results have come out of these meetings.

It is felt that the time is therefore due for a policy debate when, in addition to other aspects of the campaign to assist A.C.T.T.'s Kodak members, the following points should be considered:—

1. From a date to be agreed, Camera crews, Sound crews, Still cameramen and Laboratory members should boycott Kodak materials.

2. Staff recruitment at Kodak, Hemel Hempstead processing plant.

3. An intensification of A.C.T.T.'s publicity campaign.

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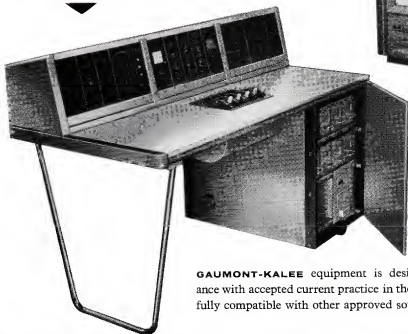
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